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MUSI

А. Пяртерян

ПЯТАЯ
И ШЕШТАЯ
СИМФОНІИ

Партитура

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А. ТЕРТЕРЯН
A. TERTERYAN

mus 182-30

ПЯТАЯ СИМФОНИЯ

для большого симфонического оркестра

Fifth Symphony

for Full Symphony Orchestra



ШЕСТАЯ СИМФОНИЯ

для камерного оркестра,
камерного хора и девяти фонограмм

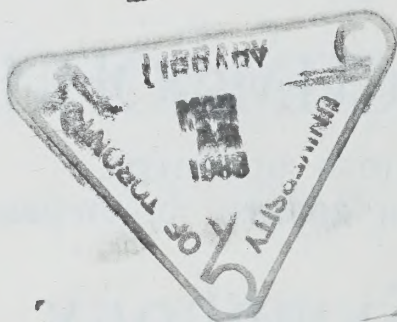
Sixth Symphony

for Chamber Orchestra,
Chamber Chorus and Nine Phonograms

ПАРТИТУРА
SCORE

МОСКВА • MOSCOW
«СОВЕТСКИЙ КОМПОЗИТОР»
SOVETSKY KOMPOZITOR PUBLISHERS

1987



ПЯТАЯ СИМФОНИЯ

1978

ORCHESTRA

(Esecutori)

3 Flauti
2 Oboi
Clarinetto piccolo (Es)
3 Clarinetti (B)
3 Fagotti

* * *

6 Corni (F)
6 Trombe (B)
3 Tromboni
Tuba

* * *

I — 4 Timpani
II — 2 Pandeire (Burvar) *)
III — 2 Tamburini
IV — Hi-hat
V — Crotali, Legno, Campane tubolare,
Campana russa (S.), Tam-tam
VI — Legno, Tamburo, Campane tubolare,
Campana russa (S.)
VII — Legno, Campana russa (A.), Cassa
(VIII) — Legno, Campana russa (T.)
(IX) — Legno, Campana russa (B.)

* * *

Crotali
Campane tubolare
5 Campane russe

* * *

Campane magnitofone **)
(FONOGRAMMA)

* * *

Camancia ***)

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabassi

*) Burvar — принадлежность армянского церковного ритуала — при покачивании издает звуки, напоминающие позвякивание цепей.

Желательно использование больших Pandeire (монтируемых из двух обычных) с множеством маленьких тарелочек. В случае отсутствия их используются большие Tamburini со снятой кожей.

**) Campane magnitofone — запись перезвона больших и малых колоколов, которая наложением на натуральные колокола оркестра множит их звучание до бесконечности. Запись требует мощного усиления. При наличии натуральной звонницы (количество колоколов, способное перекрыть tutti оркестра) магнитофонную запись не использовать.

***) Camancia — народный армянский струнный инструмент с несколько гнусоватым и характерным тембром, близок скрипке и альту.

Партия Camancia не тактирована, и все мелодические ее движения определяет дирижер.

Durata: ca ≈ 29'

ПЯТАЯ СИМФОНИЯ

А. ТЕРТЕРЯН

$\text{♩} = 66$

Oboe I *p*

Violini II *pp* *ppp*

Pandeire (Burvar) *p*

Crotali *p*

V-ni II

Crot.

V-ni II

Pandeire *p*

V-ni II

Pand. *p*

Camancia *ppp*

V-ni II

Camanc. *p*

V-ni II

Gliss.

Campan. *gliss.*

V-ni II

Campan. 5

V-ni II

ppp *leggio 5* *div.* *altri* *pp*

Campan. *gliss.* *p*

V-ni II *gliss.* *gliss.* *gliss.* *gliss.* *unis.*

6

Pandeire *p* *p* *p*

Tamburini *p* *p* *p*

T-tam (C-na russa bassa) *pp*

V-ni II

7

Oboi I *p*

Oboi II *p*

Pand. *p*

T-rini *p*

V-ni II

Oboi I *p*

Oboi II *p*

Pand. *p*

T-rini *p*

V-ni II

* Играть одним пальцем.
 ** Играть, ударяя о бедро.

с 6640 к

9

Ob. I II

Cl. picc. (Es)

pp mp

Cl. (B) I II

pp p II pp

Archi

Ob. I II

Cl. picc.

mp

Cl. I II

p

Archi

*) Glissando на 3/4 тона исполнять губами.

Ob. I II

Cl. I II

Archi

f

Ob. I II

Cl. picc.

Cl. I II

Camancia

Archi

10

pp

p

gliss.

p

*) Glissando на 3/4 тона исполнять губами.

10

Ob. I II

pp

Caman.

Archi

pp

Archi

Ob. I
II

11

Timpani

Tamburo

Cassa

V-ni I

V-ni II

V-le

V-c.

C-b.

*) Первую четверть такта Арчи берут на мизинь смычка

Score for measures 1-3, measures 4-6, and measures 7-9. The instruments are Timp., Cassa, V-ni I, V-ni II, V-le, V-c., and C-b. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is divided into three systems. The first system (measures 1-3) shows the initial entry of the instruments. The second system (measures 4-6) features triplet markings over the string parts. The third system (measures 7-9) continues the rhythmic pattern. The percussion parts (Timp. and Cassa) play a consistent rhythmic pattern throughout. The string parts (V-ni I, V-ni II, V-le, V-c., and C-b.) play a complex, layered texture with various intervals and rhythms.

Score for measures 10-12, measures 13-15, and measures 16-18. The instruments are Timp., Cassa, V-ni I, V-ni II, V-le, V-c., and C-b. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is divided into three systems. The first system (measures 10-12) shows the continuation of the rhythmic pattern. The second system (measures 13-15) features a change in the string parts, with some instruments playing a more active role. The third system (measures 16-18) shows the final measures of the piece, with a clear ending for the string parts. The percussion parts (Timp. and Cassa) continue to play their rhythmic pattern. The string parts (V-ni I, V-ni II, V-le, V-c., and C-b.) play a complex, layered texture with various intervals and rhythms.

12

Crotali

p

Archi

13

Crot.

Pand.

T-rini

T-tam
(C-na russa
bassa)

mp

p

Archi

Pand.

T-rini

mp

mp

Archi

14

I
 Fag. *mf*
 II *mf*
 Pand.
 T-rini
 Archi

I
 Fag. *simile sempre legato*
 II *simile sempre legato*
 Archi

15

Fl. a3

Ob. a2

Cl. picc. a2

Cl. a2

I

Fag. II

III

f

simile sempre legato

Archi

I

Fl. *p*

II

Ob. *p*

I

II

I

II

I

Fag. II

III

Archi

Detailed description: This page contains measures 15 through 18 of a musical score. The woodwind section (Flute, Oboe, Piccolo Clarinet, Clarinet) enters in measure 15 with a series of eighth and sixteenth notes, marked with 'a3' and 'a2' above the staves. The Bassoon (Fag.) and String (Archi) sections are present but have no notation in these measures. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'. The key signature has one flat, and the time signature is 4/4.

16

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fag. I

Fag. II

Fag. III

Tr-bè I

Tr-bè II

Tr-bè III

Tr-bè IV

Tr-bè V

Tr-bè VI

ff

a2

a2

a2

ff

ff

a2

ff

16

Archi

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fag. I
Fag. II
Fag. III
Tr-b. I
Tr-b. II
Tr-b. III
Tr-b. IV
Tr-b. V
Tr-b. VI
Pand.
T-rini
Hi-hat
Archi

17

I
 Fl.
 II
 I
 Ob.
 II
 I
 Cl.
 II
 I
 Fag. II
 III
 I
 II
 Tr-be
 III
 IV
 V
 VI
 Pand.
 T-rini
 Hi-hat
 Archi

(a2)
 (a2)ff
 (a2)
 ff
 ff
 ff
 f
 f
 f
 poco cresc.
 poco cresc.
 poco cresc.
 poco cresc.
 poco cresc.

Score for three Flutes (Fag. I, II, III), Trumpets (Tr-be I, II, III, IV, V, VI), Percussion (Pand., T-rini, Hi-hat), and Strings (Archi).

The score is divided into three systems. The first system (Fag. I, II, III) features complex melodic lines with slurs and triplets. The second system (Tr-be I, II, III, IV, V, VI) features a sustained melodic line with a forte (*ff*) dynamic and a breath mark (a2). The third system (Pand., T-rini, Hi-hat) features a rhythmic pattern of eighth notes. The fourth system (Archi) is empty.

System 1: Flutes

- Fag. I: Treble clef, key signature of two flats. Melodic line with slurs and triplets.
- Fag. II: Treble clef, key signature of two flats. Melodic line with slurs and triplets.
- Fag. III: Treble clef, key signature of two flats. Melodic line with slurs and triplets.

System 2: Trumpets

- Tr-be I, II, III, IV, V, VI: Treble clef, key signature of two flats. Sustained melodic line with a forte (*ff*) dynamic and a breath mark (a2).

System 3: Percussion

- Pand.: Snare drum, eighth-note pattern.
- T-rini: Triangle, eighth-note pattern.
- Hi-hat: Hi-hat, eighth-note pattern.

System 4: Strings

- Archi: Violins I, Violins II, Violas, Cellos/Double Basses. Empty staves.

18

с 6640 к

19

Archi

The image shows a musical score for a string section, labeled "Archi" on the left. It consists of six staves, each with a different clef: the top two are treble clefs, the middle one is an alto clef (C-clef), and the bottom three are bass clefs. Each staff begins with a crescendo hairpin (two lines diverging to the right) and is followed by the dynamic marking "fff" (fortissimo). The staves are empty of notes, with only the dynamic markings and hairpins visible. The score is divided into measures by vertical bar lines. At the bottom right, there is a small number "с 6640 К".

This musical score page, numbered 21, contains staves for various instruments. The woodwind section includes three Flutes (Fl. I, II, III), two Oboes (Ob. I, II), two Clarinets (Cl. I, II), three Bassoons (Fag. I, II, III), and three Cor Anglais (Cor. I, II, III/IV). The brass section includes three Trumpets (Tr. I, II, III), three Trombones (Tr-be I, II, III), and three Trombones/Euphoniums (Tr-be IV, V, VI). The string section (Archi) is represented by five staves. The score is written in a key with one flat (B-flat) and a common time signature. The woodwinds and brass play melodic lines with various ornaments and slurs, while the strings provide a harmonic foundation. The page number '21' is located in the top right corner.

20

III

Fl. I

II

Ob. I

II

Cl. I

II

(a2)

I

II

Cor. III

IV

(a2)

V

VI

(a2)

I, II

Tr-be

III, IV

V, VI

(a2)

I

II

Legni III

IV

V

f

f

f

simile sempre legato

simile sempre legato

simile sempre legato

20

Archi

III

Fl. I

II

Ob. I II

Cl. I II

(a2)

I II

Cor. III IV

(a2)

V VI

(a2)

I. II

Tr-be

III. IV

V. VI

(a2)

I

II

Legni III

IV

V

f

f

Archi

The musical score is arranged in systems. The first system includes staves for III, Fl. I, II, Ob. I II, and Cl. I II. The second system includes staves for I II, Cor. III IV, V VI, I. II, Tr-be, and III. IV V. VI. The third system includes staves for I, II, Legni III, IV, and V. The fourth system includes staves for the string section (Archi). The score features various musical notations including notes, rests, slurs, and dynamic markings like *f*. There are also some markings like (a2) and *b_p*.

This musical score page, numbered 24, contains staves for various instruments. The woodwind section includes Flutes I and II, Oboes I and II, and Clarinets I and II. The brass section includes Cor Anglais I and II, and Trumpets I, II, III, IV, V, and VI. The wood group includes Violins I and II, Violas I and II, Cellos I and II, and Double Basses I and II. The string section includes Violins I and II, Violas I and II, Cellos I and II, and Double Basses I and II. The score features complex woodwind and brass parts with many notes, rests, and dynamic markings. The string section is mostly silent, with some light activity in the lower staves. The page is numbered 24 in the top left corner.

III
Fl. I
II
Ob. I
II
Cl. I
II
(a2)
I
II
Cor. III
IV
(a2)
V
VI
(a2)
I. II
Tr-be
III. IV
V. VI
(a2)
I
II
Legni III
IV
V
Archi

с 6640 к

22

III

Fl. I

II

Ob. I

II

Cl. I

II

I

II

Cor. III

IV

V

VI

I. II

Tr-be

III. IV

V. VI

Tr-ni

e

Tuba

Timp.

Legni

Pand.

T-rini

Hi-hat

Archi

(a2)

a2

(a2)

(a2)

(a2)

(a2)

(a2)

(a2)

ff

ff

с 6640 к

28

III

Fl. I

II

Ob. I

II

Cl. I

II

Cor. I

II

III

IV

V

VI

Tr-be I

II

III

IV

V

VI

Tr-ne

Tuba

Timp.

Legni

Archi

III

Fl. I

II

Ob. I

II

Cl. I

II

(a2)

I

II

Cor. III

IV

(a2)

V

VI

(a2)

I

Tr-be II

III. IV

V. VI

(a2)

I

Tr-ni

II

Tr-ne III

e Tuba

ff

a2 ff

ff

ff

Timp.

Legni

23

Archi

III

Fl. I

II

Ob. I

II

Cl. I

II

a2

I

II

Cor. III

IV

a2

V

VI

I

ff

Tr-be II

(a2)

III. IV

V. VI

(a2)

I

Tr-ni

ff

II

Tr-ne III

e Tuba

(a2)

ff

Timp.

Legni

Archi

24

III

Fl. I

II

Ob. I

II

Cl. I

II

(a2)

I

II

Cor. III

IV

V

VI

I

Tr-be II

III. IV

V. IV

I

Tr-ni

II

(a2)

Tr-ne III

e Tuba

ff

Timp.

Legni

Cassa

T-tam

p

ff

p

24

Archi

с 6640 к

III

Fl. I

II

Ob. I

II

Cl. I

II

(a2) ho

I

II

Cor. III

IV

(a2) ho

V

VI

I

Tr-be II

(a2)

III. IV

V. VI

(a2)

I

Tr-ni

II

Tr-ne III

e Tuba

(a2)

Timp.

II

Legni IV

VI

Pand.

T-rini

Hi-hat

Cassa

T-tam

25

25

Archi

This musical score page, numbered 34, features a large ensemble of instruments. The woodwind section includes three flutes (Fl. I, II, III), two oboes (Ob. I, II), two clarinets (Cl. I, II), two cor Anglais (Cor. I, II), and two bassoons (Tr-be I, II). The brass section consists of two trumpets (Tr-ni I, II), two trombones (Tr-ne I, II), and two tubas (Tuba I, II). The percussion section includes two timpani (Timp. I, II), two legions (Legni I, II), two panderos (Pand. I, II), two triangles (T-rini I, II), two hi-hats (Hi-hat I, II), two cassas (Cassa I, II), and two tam-tams (T-tam I, II). The string section (Archi) is represented by five staves. The score is written in 4/4 time and features a variety of musical notations, including dynamic markings such as *ff* (fortissimo) and *p* (piano), and articulation marks like accents and slurs. The percussion parts are particularly active, with many measures containing rhythmic patterns. The woodwind and brass parts often feature long, sustained notes with slurs, indicating a melodic or harmonic focus. The string section is mostly silent, with some light activity in the lower staves.

III
Fl. I
II
Ob. I
II
Cl. I
II
Cor. I
II
Tr-be I
II
Tr-ni I
II
Tr-ne I
II
Tuba I
II
Timp. I
II
Legni I
II
Pand. I
II
T-rini I
II
Hi-hat I
II
Cassa I
II
T-tam I
II
Archi

III

Fl. I

II

Ob. I

II

Cl. I

II

(a2)

I

II

Cor. III

V

(a2)

V

VI

(a2)

I

Tr-be II

(a2)

III. IV

V. VI

(a2)

I

Tr-ni

II

(a2)

Tr-ne III

e Tuba

ff

Timp.

II

Legni IV

VI

Pand.

Tr-ni

Hi-hat

Cassa

T-tam

Archi

с 6640 к

III

Fl. I

II

Ob. I

II

Cl. I

II

(a2) $\text{h}\alpha$

I

II

(a2) $\text{h}\alpha$

Cor. III

IV

(a2)

V

VI

I

Tr-be II

III. IV

V. VI

(a2)

I

Tr-ni

II

Tr-ne III

e Tuba

ff

Timp.

II

Legni IV

V

Pand.

T-rino

P-tti

Cassa

T-tam

26

26

Archi

III
 Fl. II
 I
 Ob. II
 Cl. I II
 I II
 Cor. III IV V VI
 I
 Tr-be II
 III. IV V. VI
 I II
 Tr-ne III e Tuba
 Timp. II
 Legni IV V
 Pand.
 T-rino
 P-tti
 Cassa
 T-tam
 Archi

Musical score for page 38, featuring various orchestral instruments. The score includes woodwinds (Flute II, Oboe II, Clarinet I/II, Cor Anglais I/II/III/IV/V/VI), brass (Trumpet I/II, Trombone I/II/III/IV, Tuba), percussion (Timpani II, Snare Drum, Cymbals, Triangle, Castanets, Tambourine, Tom-tom, Cassa, T-tam), and strings (Archi). The score is written in a single system with multiple staves. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (f, mf), and articulation marks.

III
Fl. II
I
Ob. I
II
Cl. I
II
(a2)
I
II
(a2)
Cor. III
IV
(a2)
V
VI
I
Tr-be II
(a2)
III. IV
V. VI
(a2)
I
Tr-ni
II
Tr-ne III
e Tuba
(a2)
Timp.
Legni IV
V
Pand.
T-rino
T-ro
P-tti
Cassa
T-tam
Archi

mf
f
mf

с 6640 к

III

Fl. I

II

Ob. I

II

Cl. I

II

I

Tr-be II

III. IV

V. VI

(a2)

(a2)

I

Tr-ni

II

Timp.

II

Legni IV

V

Pand.

T-rino

Archi

с 6640 к

III

Fl. II

I

Ob. I

II

Cl. I

II

I

Tr-be II

III. V

V. VI

(a2)

(a2)

I

Tr-ni

II

Timp.

II

Legni IV

V

Pand.

Tr-rino

Archi

mf

mf

mp

This musical score page, numbered 43, contains staves for the following instruments:

- Flutes (Fl.):** I and II. Both parts play sustained notes with long horizontal lines above the staves.
- Oboes (Ob.):** I and II. Both parts play sustained notes with long horizontal lines above the staves.
- Clarinets (Cl.):** I and II. Both parts play sustained notes with long horizontal lines above the staves.
- Trumpets (Tr-be):** I and II. Part I has a melodic line with a *mp* dynamic marking. Part II plays a rhythmic pattern of eighth notes.
- Trumpets (Tr-ni):** I and II. Both parts play a rhythmic pattern of eighth notes.
- Timpani (Timp.):** A single staff with a melodic line.
- Legni (Woodwinds):** IV, V, and VI. All three staves contain wavy lines, indicating a sustained or tremolo effect.
- Panflute (Pand.):** A single staff with a wavy line, indicating a sustained or tremolo effect.
- Archi (Strings):** A group of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses) at the bottom of the page, all of which are currently empty.

The score is written in a standard musical notation with various dynamics and articulations.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fag. I
Fag. II
Fag. III
Tr-be I
Tr-be II
III. IV
V. VI
Tr-ni I
Tr-ni II
Timp.
II
Legni IV
V
Pand.
Archi

Measures 44-46 of a musical score. The score includes parts for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Trumpets (Tr-be), Trombones (Tr-ni), Timpani (Timp.), Percussion (Pand.), and Strings (Archi). The key signature is one flat (B-flat). The time signature is 4/4. The score is marked with a rehearsal mark '28' at the beginning of measure 44. The woodwinds and strings play sustained notes, while the brass instruments (Fag., Tr-be, Tr-ni) play rhythmic patterns. The percussion (Timp., Pand.) provides a steady beat. The strings (Archi) play a continuous wavy line.

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Fag. I
Fag. II
Fag. III
Tr-be I
Tr-be II
III. IV
V. VI
Tr-ni I
Tr-ni II
Timp.
Legni I
Legni II
Legni III
Legni IV
Legni V
Pand.
Archi

Fl. I

Ob. I
II

Cl. I
II

I

Fag. II

III

I

Tr-be II

III. IV
V. VI

I

Tr-ni

II

Timp.

II

Legni IV

V

Pand.

Archi

p

(a2)

(a2)

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left are: Ob. I, Ob. II, Cl. I, Cl. II, Fag. I, Fag. II, Tr-ne I, Tr-ne II, Legni IV, Legni V, Pand., T-tam, and Archi. The score is written in a standard musical notation with staves and notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The woodwinds and brass sections are playing melodic lines, while the strings are playing a rhythmic pattern. The percussion section is playing a steady rhythm. The score is written in a clear, professional style, with notes and markings that are easy to read. The page is numbered 2 in the top right corner.

Ob. I II

Cl. I II

I

Fag. II

III

I

Tr-be II

III. IV
V. VI

Tr-ne I

pp

II

Legni IV

V

Pand.

T-tam

mf

Archi

Ob. I II

Cl. I II

I

Fag. II

III

III. IV
Tr-be
V. VI

II

Legni IV

V

Pand.

Archi

The musical score is arranged in a system of staves. The woodwind section includes Oboe I and II, Clarinet I and II, Flute I, Flute II, and Bassoon II. The brass section includes Trumpet I, Trumpet II, and Trombone I, II, III, IV, V, and VI. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The percussion section includes Snare Drum, Cymbal, and Tom-tom. The score features various musical notations, including notes, rests, and dynamic markings. The woodwinds and brass play melodic lines with some triplets. The strings provide a rhythmic accompaniment with a wavy pattern. The percussion plays a steady rhythm.

Cl. I
Cl. II

I

Fag. II

III

III. IV
Tr-be
V. VI

II
Legni IV

V

Pand.

Archi

The musical score is written for a full orchestra. The woodwind section includes Clarinets I and II, Flute I, Flute II, Bassoon II, and Bassoon III. The brass section includes Trumpets I, II, and III, and Trombones III, IV, V, and VI. The string section includes Violins II, Violins IV, Violins V, and Violins VI. The percussion section includes Pans. The score is written in 2/4 time. The key signature is one flat (B-flat). The woodwinds and brass play melodic lines with various ornaments and triplets. The strings play a rhythmic pattern of eighth notes. The percussion plays a simple rhythmic pattern.

I

Fag. II

III

III. IV
Tr-be
V. VI

Legno II

Archi

30

I

Fag. II

III

Archi

fff

fff

fff

fff

fff

fff

V-ni I
(div.)V-ni II
(div.)V-le
(div.)V-c.
(div.)C-b.
(div.)*gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**gliss.**p**p**p**p**p**p**p**p**p**p**p**p**p**p**p**p*

unis.

V-ni I

unis.

V-ni II

unis.

V-le

unis.

V-c.

unis.

C-b.

33 (ad libitum)

Caman.

ppp

V-ni II

ppp

gliss.

Caman.

pp

V-ni II

pp

gliss.

Caman.

pp

V-ni II

Caman.

p

V-ni II

3

Caman.

p

V-ni II

3

gliss.

gliss.

Caman. *pp*

V-ni II

Caman. *pp*

V-ni II

Caman.

V-ni II

Caman. *3*

V-ni II

34

Fl. *a2* *ff*

Ob. I *ff*

Ob. II *ff*

Cl. I *ff*

Cl. II *ff*

Fag. *a2* *ff*

Tr-be *a6* *ff*

Tr-ni *a2* *ff*

Tuba *a2* *ff*

Fl. (a2)

Ob.

Cl.

Fag. (a2)

Tr-be (a6)

Tr-ni (a2)

Tuba (a2)

35

Fl. (a2)

Ob.

Cl.

Fag. (a2)

Tr-be (a6)

Tr-ni (a2)

Tuba (a2)

Timp.

Pand.

T-rini

Hi-hat

ff

Fl. (a2) $\flat\flat$ $\flat\flat$

Ob.

Cl.

Fag. (a2)

Tr-be (a6)

Tr-ni (a2)

e Tuba (a2)

Timp.

Pand.

T-rini

Hi-hat

36 (a2) $\flat\flat$ $\flat\flat$

Fl.

Ob.

Cl.

Fag. (a2)

Tr-be (a6)

Tr-ni (a2)

e Tuba (a2)

Timp.

Pand.

T-rini

Hi-hat

S.

C-ne russe

A.

T.

B.

Fl.

Ob.

Cl.

Fag.

Tr-be

Tr-ni
e
Tuba

Timp.

Pand.

T-rini

Hi-hat

C-ne
russe

This musical score page, numbered 57, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Trumpet (Tr-be), Trombone (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.), Pandero (Pand.), T-rini, Hi-hat, and C-ne russe. The woodwinds and brass play sustained notes with dynamic markings like *pp* and *f*. The percussion section features a complex rhythmic pattern with many sixteenth notes. The C-ne russe part has a few sustained notes with a *f* dynamic marking.

с 6640 К

37

Fl. (a2) $\flat$ $\vee$

Ob. $\flat$ $\vee$

Cl. $\flat$ $\vee$

Fag. (a2) $\vee$

Tr-be (a6) $\flat$ $\vee$

Tr-ni (a2) $\flat$ $\vee$

e Tuba (a2) $\flat$ $\vee$

Timp.

Pand.

T-rini

Hi-hat

C-ne russe

F-GR

CAMPANE MAGNITOFONE
p

c 6640 K

Fl. (a2) $\flat$ $\flat$ $\flat$

Ob. $\flat$ $\flat$ $\flat$

Cl. $\flat$ $\flat$ $\flat$

Fag. (a2) $\flat$ $\flat$ $\flat$

Tr-be (a6) $\flat$ $\flat$ $\flat$

Tr-ni (a2) $\flat$ $\flat$ $\flat$

e Tuba (a2) $\flat$ $\flat$ $\flat$

Timp.

Pand.

Tr-ni

Hi-hat

C-ne russe

F-GR

Fl. (a2)
 Ob.
 Cl.
 Fag. (a2)
 Tr-be (a6)
 Tr-ni (a2)
 e
 Tuba (a2)
 Timp.
 Pand.
 T-rini
 Hi-hat
 C-ne
 russe
 F-GR

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Trumpet/Euphonium, Tuba) are in the upper staves. The percussion section (Timpani, Snare Drum, Tom-Toms, Hi-hat, Congas, and F-GR) is in the lower staves. The score is divided into measures by vertical bar lines. The woodwinds and brass play sustained notes with various articulations. The percussion section features a complex rhythmic pattern with many sixteenth and thirty-second notes. The F-GR part is a solid black block at the bottom.

Fl. (a2) $\flat$ $\flat$

Ob.

Cl.

Fag. (a2) $\flat$ $\flat$

Tr-be (a6) $\flat$ $\flat$

Tr-ni (a2) $\flat$ $\flat$

Tuba (a2) $\flat$ $\flat$

Timp.

Pand.

T-rini

Hi-hat

C-ne russe

F-GR

Detailed description: This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Trumpet in C, Tuba) are in the upper half, with notes and rests. The percussion section (Timpani, Snare, Triangles, Hi-hat, Cymbals, Gong) is in the lower half, with rhythmic patterns. The Flute and Bassoon parts have dynamic markings like $\flat$ and $\flat$. The Trombone part has a marking (a6). The Trumpet in C part has a marking (a2). The Tuba part has a marking (a2). The Snare, Triangles, and Hi-hat parts have rhythmic patterns. The Cymbals part has a marking (a2). The Gong part has a marking (a2). The Flute part has a marking (a2). The Oboe part has a marking (a2). The Clarinet part has a marking (a2). The Bassoon part has a marking (a2). The Trumpet part has a marking (a6). The Trombone part has a marking (a2). The Trumpet in C part has a marking (a2). The Tuba part has a marking (a2). The Timpani part has a marking (a2). The Snare part has a marking (a2). The Triangles part has a marking (a2). The Hi-hat part has a marking (a2). The Cymbals part has a marking (a2). The Gong part has a marking (a2).

Fl.

Ob.

Cl.

Fag.

Tr-be

Tr-ni
e
Tuba

Timp.

Pand.

T-rini

Hi-hat

C-ne
russe

F-GR

(a2)

Fl.

Ob.

Cl.

Fag.

Tr-be

Tr-ni
e
Tuba

(a2)

(a2)

(a2)

Timp.

Pand.

Trini

Hi-hat

C-ne
russe

F-GR

This musical score page, numbered 64, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Trumpet B-flat (Tr-be), Trumpet Natural (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.), Snare Drum (Pand.), Conga (Trini), Hi-hat, and Russian Cymbal (C-ne russe). The bottom of the page is marked F-GR. The score is written in a system with four measures. The woodwinds and brass play sustained notes with various articulations like accents and breath marks. The percussion section features a complex rhythmic pattern of eighth and sixteenth notes. The Russian Cymbal part consists of sustained chords.

Fl. (a2)

Ob.

Cl.

Fag. (a2)

Tr-be (a6)

Tr-ni (a2)

Tuba (a2)

Timp.

Pand.

T-rini

Hi-hat

C-ne
russe

F-GR

fff

fff

fff

fff

C-ne
russe

F-GR

CAMPANE

MAG.

ffff

V-ni I

V-ni II

V-le

V-c.

C-b.

40

Fl. I *pp*

Fl. II *pp*

Ob. *pp*

Cl. *pp*

Cor. I *pp*

Cor. II *pp*

Cor. III *pp*

Cor. IV *pp*

C-ne russe

F-GR

40

(div.)

V-ni I

V-ni II

V-le

V-c.

C-b.

Fl. I

Fl. II

Ob.

Cl.

Cor. I

Cor. II

Cor. III

Cor. IV

F - GR

V-ni I *p*
div. simile

V-ni II
div. simile

V-le
div. simile

V-c.
div. simile

C-b.
div. simile

Fl. I

Fl. II

Ob.

Cl.

Cor. I

Cor. II

Cor. III

Cor. IV

F - GR

ppppp

Archi-
(div.)

Fl. I II

Ob.

Cl.

Cor. I II III IV

Caman. *ppp*

Archi (div.)

Fl. I II

Ob.

Cl.

Cor. I II III IV

Caman. *gliss.*

Archi (div.)

Fl. I II

Ob.

Cl.

Cor. I II III IV

Cam.

Archi (div.)

42

Fl. I II

Ob.

Cl.

Cor. I II

Archi (div.)

43

Fl. I

Fl. II

Ob.

Cl.

Cor. I

Cor. II

Archi (div.)

44

Cl.

Camancia

pp

Archi (div.)

Cl. 45

Cam. *pp*

Archi (div.)

Cl. 46

Camancia *ppp*

Archi (div.)

Cam. *ppp*

(div.)

V-ni I (div.)

V-ni II (div.)

(div.)

(div.)

(leggio 5)

(div.)

V-le (leggio 3)

(div.)

V-c. (leggio 2)

(div.)

C-b. (div.)

Camán.

ppp

V-ni I

V-ni II

(leggio 5 - V-no solo)

V-le

(leggio 3 - V-la sola)

V-c.

(leggio 2 - V-c. solo)

C-b.

V-ni I

V-ni II

V-le

(leggio 3)

V-c.

(leggio 2)

C-b.

ШЕСТАЯ СИМФОНИЯ

1981

ORCHESTRA (Esecutori)

Flauto
2 Oboi
2 Clarinetti (B)

* * *

Corno (F)

* * *

Triangolo
2 Tamburi
Campane tubolare
Campana russa
Tam-tam

* * *

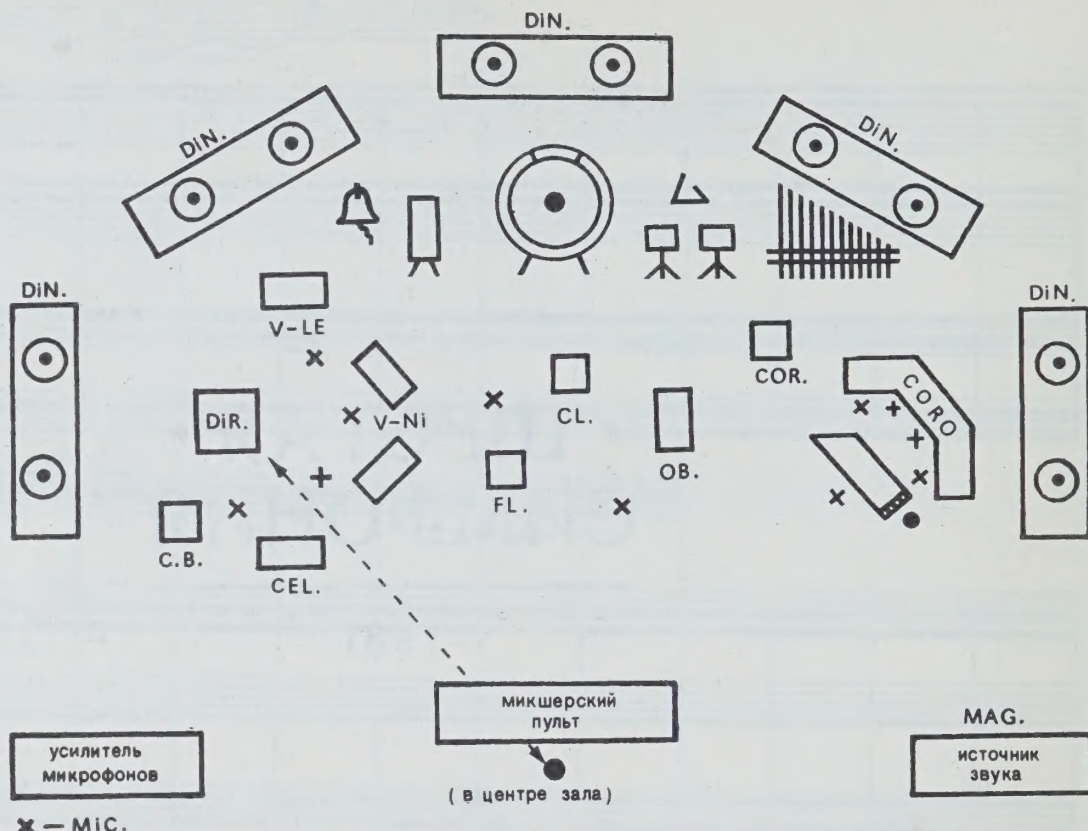
Cembalo

* * *

CORO: Discanti *)
Soprani
Alti
Tenori
Bassi

* * *

Violini I **) (9)
Violini II
Viole (3)
Violoncelli (2)
Contrabasso



FONOGRAMME

- F-GR 1. Archi
F-GR 2. Bassi e Tenori (Coro)
F-GR 3. 2 Cembali
F-GR 4. Archi (non arco)
F-GR 5. Coro (parlato)
F-GR 6. Campane
F-GR 7. 6 Corni (F), 3 Tromboni,
Tuba, Timpani,
Tamburo, Tom-tom, Cassa,
Archi
F-GR 8. Violini I
Violini II
F-GR 9. 2 Tamburi

ESECUTORI
(для записи фонограмм)

6 Corni (F)
3 Tromboni
Tuba
* * *
Timpani
2 Tamburi
Tom-tom (Basso)
Cassa
Campane russe
* * *

2 Cembali

* * *

CORO

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabassi

*) При необходимости — исполнение хоровых партий (пение) участниками инструментального состава оркестра. При переписке оркестровых голосов хоровую партитуру от цифры **23** до **43** вписать в партии струнных, ударных и клавирина.

**) Возможен вариант исполнения симфонии уменьшенным составом группы
ARCHI (Violino I, Violino II, Viola, Violoncello, Contrabasso)

В этом случае: от цифры **6** до **7** V-c. играть «re ♯»
от цифры **45** до **51** V-no I играть партию 1—2 V-ni
V-no II играть партию 7—8 V-ni
V-la играть партию 1—2 V-le
V-c. играть партию 1—2 V-c.
C-b. играть партию 1—2 C-b.
от цифры **56** до **57** V-no I играть «si ♯»

Durata: ca ≈ 35'

Ирине Тиграновой

ШЕСТАЯ СИМФОНИЯ

А. ТЕРТЕРЯН

♩ = 40 (1 такт = 5")

Tam-tam $\frac{4}{4}$ p *

1 2

T-tam p

Cassa pp

C-b. pp

Archi pp

F-GR 1 pp

3

Cassa

Bassi e Tenori

F-GR 2 ppp pp

C-b. pp

Archi

F-GR 1

4 senza sord. 5

T-ro pp pp

B. e T. pp

F-GR 2

C-b. pp

Archi

F-GR 1

T-ro

B. e T.

F-GR 2

C-b. pp

Archi

F-GR 1

*) После ударов Там-там незаметно подталкивать сзади.

6

T-tam

B.e T.

F-GR 2

V-ni II

V-c.

C-b.

Archi

F-GR 1

pp

div.

div.

p

p

p

7

Cor.

B.e Bar.

F-GR 2

V-ni I

V-ni II

V-le

V-c.

C-b.

Archi

F-GR 1

p

div.

p

p div.

p

8 (spazzole di jazz) $\text{♩} = 50$

pp *sim.*

B. e Bar.

F-GR2

V-ni I *p*

V-ni II *p*

V-le

V-c.

C-b.

Archi

F-GR1

9 10

Cor.

p

T-ro II

$\text{♩} = 120$

Cemb.

p

Archi

Archi

F-GR1

*) Кругообразные движения.

Tr-lo

T-ro II

Cemb.

Archi

Archi

F-GR1

Fl.

Cl. I

Tr-lo

T-ro II

Cemb.

Archi

Archi

F-GR 1

13

Fl.

Cl. I

Tr-lo

T-ro

Cembali

F-GR3

pp

Cemb.

13

Archi

Archi

F-GR1

Fl.

Cl. I

Tr-lo

T-ro

Cemb.

F-GR 3

Cemb.

Archi

Archi

F-GR 1

This musical score page, numbered 82, contains staves for the following instruments: Flute (Fl.), Clarinet I (Cl. I), Trill (Tr-lo), Tom-tom (T-ro), Celeste (Cemb.), Grand Piano 3 (F-GR 3), Celeste (Cemb.), String Ensemble (Archi), and Grand Piano 1 (F-GR 1). The Flute and Clarinet I parts feature melodic lines with slurs and ties. The Trill part has a single note with a trill ornament. The Tom-tom part is represented by a wavy line. The Celeste parts have wavy lines. The Grand Piano 3 part is a solid black bar. The String Ensemble part consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses) playing a sustained harmonic pattern with long notes and ties. The Grand Piano 1 part is a solid black bar.

14 15

Fl.

Cl. I

Tr-lo

T-ro

C-ne

pp

Cemb.

F-GR 3

Cemb.

14 15

Archi

Archi

F-GR 1

Fl.

Cl. I

Tr-lo

T-ro

C-ne

Cemb.

F-GR 3

Cemb.

Archi

Archi

F-GR 1

This musical score page, numbered 84, contains staves for the following instruments: Flute (Fl.), Clarinet I (Cl. I), Trill (Tr-lo), Trombone (T-ro), Cornet (C-ne), Piano (Cemb.), F-GR 3, a grand staff for Cemb., a grand staff for Archi, and F-GR 1. The Flute and Clarinet I parts feature melodic lines with slurs and ties. The Trill part has a few notes with slurs. The Trombone part is mostly rests. The Cornet part has a rhythmic pattern of eighth and sixteenth notes. The Piano part is a solid black block. The grand staff for Cemb. shows a wavy line in both staves. The Archi part consists of four staves with long, horizontal, oval-shaped notes, indicating sustained sounds. The F-GR 1 part is a solid black block.

16

Fl.

Ob. I

Ob. II

Cl. I

T-ro

C-ne

Cemb.

F-GR 3

16

Archi

Archi

F-GR 1

Ob. I

Ob. II

C-ne

Cemb.

F-GR 3

Archi

F-GR 4

Archi

F-GR 1

Ob. I

C-ne

Cemb.

F-GR 3

Coro (rosso)

F-GR 5

Archi

F-GR 4

Archi

F-GR 1

17

17

18

19

pp

p

improvvisazione

pp

pp

20

21

C-ne

Campane russe

F-GR 6

pp

Cemb.

F-GR 3

Coro

F-GR 5

Archi

F-GR 4

Archi

F-GR 1

C-ne

C-ne russe

F-GR 6

Cemb.

F-GR 3

Coro

F-GR 5

Archi

F-GR 4

22

T-tam

C-ne russe

F-GR 6

Cemb.

F-GR 3

Coro

F-GR 5

23

24

Ob. I *pp*

Cl. I *pp*

Cor. *pp*

C-ne russe

F-GR 6

Cemb. *mp*

Bassi e Bar. *pp*

F-GR 2

A. *pp*

Coro

T. *pp*

B. *pp*

*) այբ բեն գիմ դա եչ գա է ըթ թն ժե ի նի էլ յուն խե ծա
айб бэн гим да эч за э эт то же и-ни ли-юн хе ца

23

24

V-ni II *pp*

V-le *pp*

V-c. *pp*

C-b. *pp*

*) Поются буквы армянского алфавита, имеющие исключительно сонорное значение.

25

Ob. I

Cl. I

Cor.

C-ne russe

F-GR 6

Cemb.

B. e Bar.

F-GR 2

S. *p*

A.

Coro

T.

B.

կեն հո ձա դատ ճե մեն չի նու շա ր շա պե հլ դա է ըթ քո ժե ի նի և չ ուն
 кен хо дз а хат че мен хи ну ша во ча пэ эч за э эт то жэ и - ни ли - юн

25

V-ni II

V-le

V-c.

C-b.

26

Ob. I

Cl. I

Cor.

C-ne russe

F-GR6

Cemb.

B. e Bar.

F-GR2

S.

A.

Coro

T.

B.

կեն հո ծաղաւտ ճե մեն յի նու
кен хо дза хат че мен хи ну

շա ր շա պե ջե րա սե վեւ
ша во ча пэ дже ра сэ вэв

տյ յուն
ти - юн

26

V-ni II

V-le

V-c.

C-b.

27

28

Fl. *p*

Ob. I *p*

Cl. I *p*

Cor. *p*

C-ne russe *p*

F-GR6

Cemb. *mp*

B. e Bar.

F-GR2

Coro

D. *p*

S. *p*

A. *p*

T. *p*

B. *p*

шр рбл қлш қш
айб бэн гим да

бл қш ь рб
эч за э эт

p

р лш лш
и - ни ли - юн

27

28

V-ni I *p*

V-ni II

V-le

V-c.

C-b.

29 poco cresc.

Fl. *poco cresc.*

Ob. I *poco cresc.*

Cl. I *poco cresc.*

C-ne russe

F-GR 6

Cemb.

B. e Bar.

F-GR 2

D. *poco cresc.*
(p)

S. (p)

Coro A. *unis.*

хє ца кєн хо о н дза че мен хи ну ша во ча пэ дже ра дже ра сз вєз ти_юн рє цо

T. (p)

B. (p)

29 poco cresc

V-ni II *poco cresc.*

V-le *poco cresc.*

7-c. *poco cresc.*

30

Fl.

Ob. 1

Cl. I

Cor.

C-ne russe

F-GR 6

Cemb.

B. e Bar.

F-GR 2

Coro

D.

S.

A.

T.

B.

30

V-ni I

V-ni II

V-le

V-c.

C-b.

Вн - юн
TO же и - ни
ли - юн хе ца
кен хо кен хо
дза хате мен

div.

C-ne russe

F-GR 6

B. e Bar.

F-GR 2

Coro

T.

Вн - юн хе ца
дза хате мен

Вн - юн хе ца
дза хате мен

Вн - юн хе ца
дза хате мен

Вн - юн хе ца
дза хате мен

V-le

Fl.

Ob. I

Cl. I

Cor.

F-GR 6

Cemb.

F-GR 2

Coro

V-ni I

V-ni II

V-le

V-c.

C-b.

C-ne russe

B. e Bar.

D. *f*S. *f*A. *f*T. *f*div. *f*B. *f*

32

33

Fl.

Ob. I

Cl. I

Cor.

Tr-ni, Tuba, Timp.

F-GR 7

Cemb.

B. e Bar.

F-GR 2

Coro

T.

(div.)

B.

Archi

32

33

Ob. I

Cl. I

Cor.

Tr-ni, Tuba, Timp.

f

F-GR 7

Cemb.

B. e Bar.

F-GR 2

S.

A.

Coro

կեն հո ձա դառ
кен хо дза хат

հեն ի ի նու
че мен хи ну

շա ո շա պի
ша во ча пэ

շի ևս սե վել
дже ра сэ вэв

տյ լուկ բի ցո
ти_юн рэ цо

T.

B.

Archi.

F-GR 4

*p**poco cresc.*

Archi

35

Ob.

Cl.

Cor.

Tr-ni, Tuba, Timp.

F-GR7

Cemb.

B. e Bar.

F-GR2

S.

A.

Coro

T.

B.

Archi

F-GR4

35

Archi

ви - юн пи - юр ке өв кен хо дза хат че мен хи ну ша во ча пэ

Fl. *f*

Ob. I

Cl. I

Cor.

Tr-ni, Tuba, Timp.

F-GR7

poco a poco dim.

Cemb. *p*

D.

S.

A.

Coro

шр рбн глш бг гш з рб рп жб и ил и юн
айб бэн гим да эч за э эт то жэ и - ни ли - юн

T. div.

B.

Archi

F-GR4

36

Archi

div.

[illegible]

Fl.

Ob. I

Cl. I

Cor.

Tr-ni, Tuba, Timp.

F-GR7

Tr-lo

T-tam

mp

Cemb.

D.

S.

A.

Coro

ча па

да кен хо дза

дже ра сэ вэв

сэ вэв ти - юн

T.

B.

Archi

F-GR4

V-ni I

V-ni II

V-le

V-c.

39

40

Archi

F-GR1

mp

Fl.

Ob. I II

Cl. I

Tr-ni, Tuba, Timp.

F-GR 7

Tr-lo

Cemb.

Coro

D.

S.

B.

гггг ггш гггг ггш гггг ггш

гим да гим да гим да

Archi

F-GR 4

Archi

F-GR 1

42

Fl.

Ob. I II

Cl. I

Tr-ni, Tuba, Timp.

F-GR 7

Tr-lo

Cemb.

F-GR 3

p

Cemb.

Coro

В.

гим да гим да и

Archi

F-GR 4

V-c.

C-b.

Archi

F-GR 1

42

Fl.

Cl. I

Tr-ni, Tuba, Timp.

F-GR 7

Tr-lo

Cemb.

F-GR 3

Cemb.

Coro

B.

Archi^{HH}

F-GR 4

V-c.

C-b.

Archi

F-GR 1

Fl.

Cl. I

Tr-ni, Tuba, Timp.

F-GR 7

Tr-lo

Cemb.

F-GR 3

Cemb.

Archi

F-GR 4

Archi

F-GR 1

Fl.

Cl. I

Tr-ni, Tuba, Timp.

F-GR7

Tr-lo

Cemb.

F-GR3

Cemb.

F-GR5

Coro (rosop)

pp

Archi

F-GR4

Archi

F-GR1

Fl.

Cl. I

Tr-ni, Tuba, Timp.

F-GR7

Tr-lo

Cemb.

F-GR3

Cemb.

Coro

F-GR5

Archi

F-GR4

Archi

poco dim.

F-GR1

Cemb. 45

F-GR 3

Cemb.

Coro

F-GR 5

Archi

F-GR 8

*ppp*V-ni
div.

1-2

ppp

3

ppp

4-5

ppp

6

ppp

7-8

ppp

9

ppp

1-2

V-le

ppp

3

ppp

V-c.

ppp

C-b.

ppp

Archi

F-GR 4

Archi

F-GR 1

poco dim.

Coro

F-GR5

Archi

F-GR8

Archi

F-GR1

Archi

46

F-GR8

Archi

F-GR1

Archi

div.

gliss.

div.

gliss.

Archi

F-GR8

div. gliss.

div. gliss.

Archi

F-GR1

=

Archi

F-GR8

gliss.

gliss.

Archi

Archi

F-GR1

47

48

Fl.



Bassi e Bar.

F-GR 2

pp

Archi

F-GR 8

47

48

Archi

A series of musical staves for various instruments. The top staff is for Violin 2 (V-la 2) in treble clef, showing a glissando (gliss.) and a piano (pp) dynamic marking. Below it are several empty staves. The bottom staff is for Violoncello (V-la 2) in bass clef, showing a glissando (gliss.) and a piano (pp) dynamic marking. The staves are divided into measures by vertical bar lines.

Fl.

Cl. I

49

pp

gliss.

C-ne russe

F-GR 6

ppp

B. e Bar.

F-GR 2

Archi

F-GR 8

49

Archi

gliss.

gliss.

C-ne russe

F-GR 6

B.e Bar.

F-GR 2

Archi

F-GR 8

Archi

The musical score on page 110 is organized into several systems. The top three systems are for vocal parts: 'C-ne russe' (F-GR 6), 'B.e Bar.' (F-GR 2), and 'Archi' (F-GR 8). Each of these systems consists of a single horizontal line. Below these, there are five systems of musical staves. The first four systems are for 'Archi' (strings), each consisting of a single staff. The fifth system is for 'Archi' (strings), consisting of two staves. The bottom two systems are for a piano, each consisting of two staves. The piano part includes a key signature change from one sharp (F#) to one flat (Bb) and a 'gliss.' (glissando) marking. The score is written in a standard musical notation style with a grid background.

50

C-ne russe

F-GR 6

B. e Bar.

F-GR 2

Archi

F-GR 8

Archi

C-ne russe

F-GR 6

B. e Bar.

F-GR 2

Archi

F-GR 8

V-ni

C-ne russe

F-GR 6

T-ro II spazzole di jazz*) $\text{♩} = 50$
pp *simile*

Bassi e Bar.

F-GR 2

Archi

F-GR 8

V-ni

1-2

3

C-ne russe

F-GR 6

I
T-ri

*) senza sord.
pp

II

Archi

F-GR 8

C-ne russe

F-GR 6

I
T-ri

II

Archi

F-GR 8

⌢ Al labbra — al meta.

*) Кругообразные движения.

53

C-ne russe

F-GR 6

F-GR 9

T-ri

pp

T-ri

II

Archi

F-GR 8

54

Cor.

pp

C-ne russe

F-GR 6

T-ri

F-GR 9

T-ro I

pp

55

C-ne russe

F-GR 6

T-ri

F-GR 9

T-ro I

ppp

56

Fl.

pp

Ob.

pp

Cl.

pp

Cor.

pp

C-ne

p

Cassa

pp

T-tam

pp

Cemb.

p

56

div.

V-ni I

pp

V-ni II

pp

V-le

pp

V-c.

pp

C-b.

pp

57

Fl.

Ob.

Cl.

Cor.

C-ne russe

30'' - 40''

F-GR6

57

Archi

ПАРТИТУРА ФОНОГРАММ

Продолжительность звучания: I такт = 5" (сек).

F-GR 1. Archi

1 10' 45" 21

40 4' 30" 47

Violini I leggi

Violini II leggi

Viole leggi

Violoncelli leggi

Contrabassi leggi

Длительное звучание аккорда.

Полученную фонограмму перезаписать на меньшую скорость и смонтировать таким образом, чтобы одновременно звучали обе фонограммы — оригинальное звучание и полученный вариант.

F-GR 2.

3 5' 5" 9 24 5' 20" 36 47 3' 35" 52

Многочасное повторение музыкального текста (da capo).

Длительность указанных пауз чередовать от 6—7" до 8".

Буквы произносить несколько гнусавым тембром с металлическим призвуком.

Записывать с усиленной реверберацией (эхо).

F - GR 3

$$\boxed{13} \quad \underline{3' \ 55''} \quad \boxed{22}$$

42 1' 45" 46

♩ = 120

Cembalo I

Cembalo II

Многократное повторение музыкального текста (da capo).

F-GR 4 Archi

17 $\frac{1'45''}{\quad}$ 22

34 4' 35'' 46

Presto

non arco
pos. 2-4

(♯) *improvis.*

Violini I
div. in 4

pos. 1-3

(♯) *improvis.*

Violini II
div. in 4

~~pos. 4-9~~

F (♯) *improvis.*

Viole
div. in 4

~~pos. 2-4~~

~~_____~~ (♯) *improvis.*

~~POS, 4-3~~

~~_____~~ (•) *improvis.*

~~pos. 2-4~~

$\Delta(-)$ *improvis.*

Violoncelli
div. in 4

pos. 1-3

improvis.

POS. 2-4

improvis.

PUS, 2-4

 (♯) *improvis.*

Contrabassi
div. in 4

pus. 4-9

(●) *improvis.*

Многократное повторение музыкального текста.

Движение вверх, вниз и постукивание по струнам левой рукой, близкое к pizz.

F-GR 5 CORO

18 2' 5'' 23

$$\boxed{44} \quad \underline{1' 5''} \quad \boxed{46}$$

Тихий говор толпы.

F-GR 6 CAMPANE

$$\boxed{20} \quad \underline{5' 55''} \quad \boxed{32}$$

49 7' 35"

Многочисленное наложение друг на друга больших и малых колоколов, звучащих близко и далеко. Записывать с большим акустическим объемом, создавая впечатление «вселенческих» перезвонов. Темп — медленный. Ритмы — простейшие, лишенные мелодических образований.

Многократное повторение музыкального текста.

45 8' 15" 54

Все glissando играть подчеркнуто ярко, они должны напоминать как бы подтягивание или опускание струны колком.

53 1' 55" 55

Многократное повторение музыкального текста.

с 6640 к

ВРЕМЯ ВОЗНИКНОВЕНИЯ И УГАСАНИЯ

ФОНОГРАММ

(по партии)

Там-Там,
00,00

F - GR 1	60" ————— 11'35"
F - GR 2	1'45 — 6'35"
F - GR 3	8'30" ————— 12'20"
F - GR 4	10'25" ————— 12'05"
F - GR 5	10'40" ————— 12'40"
F - GR 6	11'15" ————— →

F - GR 1	20'15" ————— →
F - GR 2	13'30 ————— 18'45"
F - GR 3	20'55" ————— 22'40"
F - GR 4	18'10 ————— 22'45"
F - GR 5	22' ————— →
F - GR 6	————— 17'05"
F - GR 7	17'25" ————— 22'10"
F - GR 8	22'25" ————— →

F - GR 1	————— 24'40"
F - GR 2	25'10" ————— 28'40"
F - GR 3	
F - GR 4	
F - GR 5	————— 23'
F - GR 6	26'10" ————— 33'40"
F - GR 7	
F - GR 8	————— 30'40"
F - GR 9	30'20" ————— 31'45"

Все фонограммы писать с большим запасом времени (не менее 3—4 мин. вперед и назад). Каждую фонограмму пропускать по отдельному каналу, чтобы в любой момент по указанию дирижера можно было бы ее вывести на динамики.

Время вступления F—GR 8 возможно окончательно определить после нескольких репетиций.

F—GR 9 можно поместить на 7-й канал после F—GR 7.

Фонограммы с записью групп большого симфонического оркестра, хоров, клавишных и больших колоколов находятся в фонотеке Союза композиторов Армении.

Содержание

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Нотное издание

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для большого симфонического оркестра

ШЕСТАЯ СИМФОНИЯ
для камерного оркестра,
камерного хора и девяти фонограмм

Партитура

Редактор *С. Чеботарёв*
Лит. редактор *Е. Дукалова*
Художник *Е. Епишкин*
Худож. редактор *Г. Христиани*
Техн. редактор *А. Агафонова*
Корректор *М. Ефименко*

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